NSG Edition.

Spring 2025

Thea Anamara Perkins / Natasha Walsh / Savannah Jarvis / Miriam Charlie
Sally Anderson / Joan Ross / Claire Healy & Sean Cordeiro
Sally Scales / Joshua Charadia / Louise Zhang / Vipoo Srivilasa
Darrell Sibosado / Matt Bromhead

Louise Zhang
Sun and unfolding green: between clouds and mountains, 2025
acrylic and oil on canvas,
stained pine frame
120 x 758 cm

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Cover Artwork
Thea Anamara Perkins
Lhere I, 2025
acrylic on board
90 x 180 cm

Photographed by Jessica Maurer

Folio.

A group exhibition of contemporary drawing & print.
November 2025

Matt Bromhead
Test Sheet (12), 2024, cyanotype
drawing on cotton paper

Summer '26.

December 2025

Holly Anderson
The goat, 2025
oil on panel

NSG **Shop.**

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Marilyn Russell
Harbour Bridge, 2025
shells, velvet, glitter, glue, paper, plywood
17 x 39 x 9 cm

Scan to shop online.

Casey Chen and Louise Zhang exhibition opening night, 2025.

Letter from the Editor

Spring, 2025

Welcome to the first edition of the N.Smith Gallery magazine – a new space for reflection, insight, and storytelling.

It feels fitting that this first issue arrives with spring. A season of new energy and growth, it mirrors the momentum we've felt at the gallery: fresh exhibitions, new collaborations, and a deepening sense of purpose in the work we do. This magazine is one way of pausing to take stock – to look back at what we've presented, to look ahead at what's to come, and to invite you into the conversations that shape our program.

Each issue will feature recent exhibitions, previews of forthcoming shows, and interviews with the artists we're privileged to work with. More than a magazine, it is a record – of ideas in formation, of artistic context, of creative practice. It is a way to share the richness of the work we exhibit with our collectors, collaborators, and wider community, wherever they are.

I hope you find something in these pages that inspires, challenges, or simply stays with you. Thank you for reading, and for being part of this journey with us.

Warmest,
N.

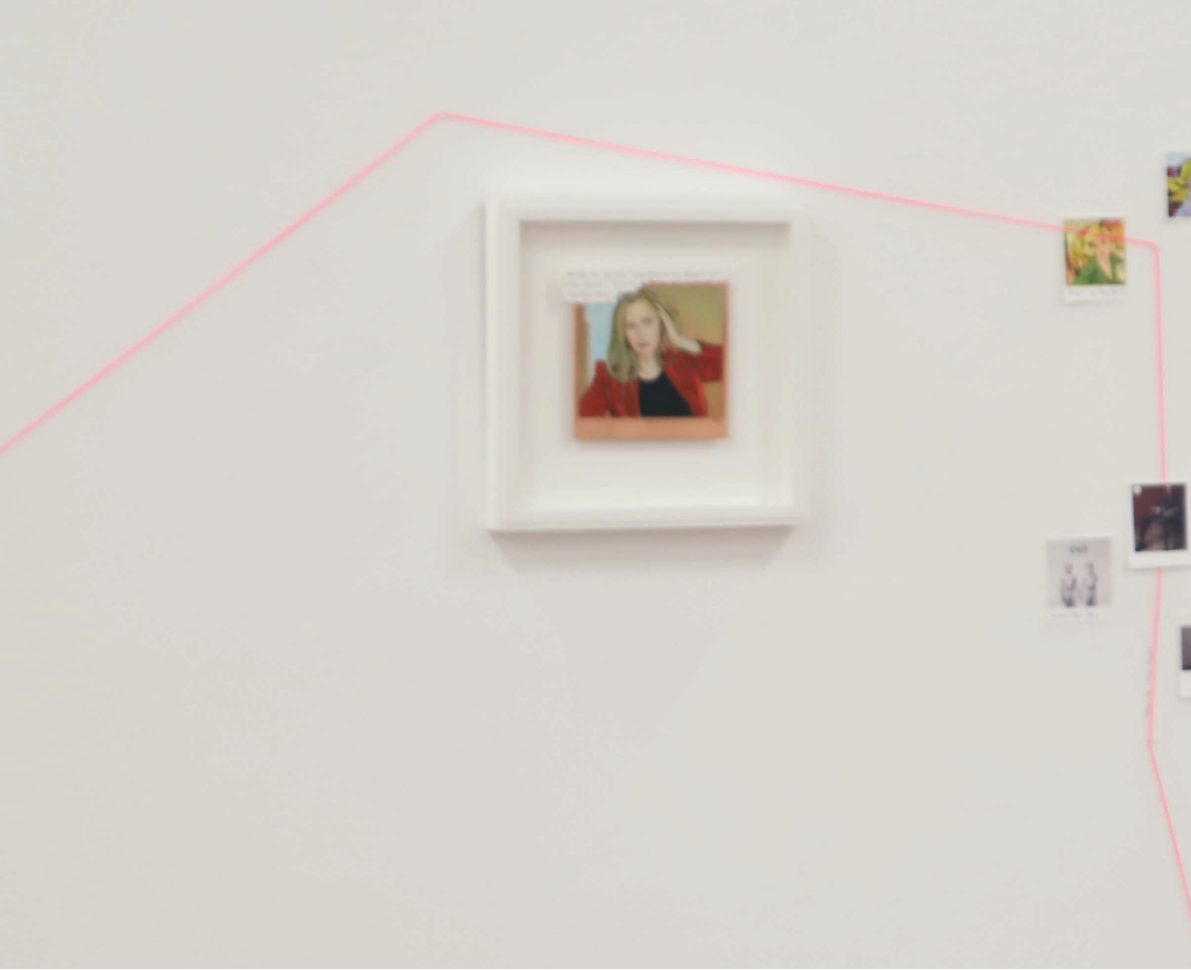
Founder & Director
N.Smith **Gallery**

IG: @nw.smith

IN THE STUDIO.

Each exhibition begins long before it reaches the gallery walls. In the studio, ideas are tested, materials are pushed, and new directions take shape. The following pages offer a glimpse into that process – the quiet work, small breakthroughs, and unfolding experiments that form the foundation of what´s to come.

Matt Bromhead in his studio, 2025.



NATASHA WALSH.

Visiting her studio in the lead-up to her new exhibition *The Window* reveals an ambitious new chapter in her practice. At its centre is her largest work to date – a commanding, luminous piece that anchors the exhibition and draws the eye like a tide. Around it, smaller paintings echo and refract its presence, each bound together by the use of a deep, resonant cobalt blue that threads through the entire series.

Walsh's process remains characteristically meticulous. Finely ground pigments suspended in oil and painted delicately on copper. The cobalt blue becomes both a visual and emotional constant, at times a sharp, crystalline hue, at others softened to the haze of memory.

The window as subject and metaphor runs throughout. A threshold between inside and outside, present and past, Natasha's paintings invite slow looking, rewarding attention

Natasha Walsh at N.Smith Gallery, 2024.

with subtle shifts in light and tone that alter the mood from moment to moment.

For collectors, this is an unmissable moment in her practice: a rare chance to encounter a body of work where scale and detail, discipline and reverie, meet in perfect balance.

Natasha Walsh's solo exhibition *The Window* is on view in the gallery from 28 August - 20 September at N.Smith Gallery, Sydney.

Natasha Walsh
chrysanthemum tea by the window, 2025
oil on copper
56 x 48 cm

NATASHA WALSH:
The Window.

28 Aug - 20 Sep

Scan to preview.

SAVANNAH JARVIS.

Savannah Jarvis in her studio. Portrait by James Caswell.

Stepping into Savannah Jarvis' studio for the first time, there's a sense of arrival – not just for the visitor, but for the artist herself. *The sword doesn't drop* is Jarvis' first major exhibition and her debut with the gallery, yet the work feels assured, unhurried, and quietly formidable.

Across the studio walls, canvases pulse with layered oil paint: bruised violets, muted golds, and deep crimsons surfacing through translucent veils.

The title of her exhibition points to a state of suspended anticipation, that charged, breath-held moment before something irrevocable happens. Jarvis captures this psychological tension in every surface. Her brushwork moves from precise restraint to sudden, gestural sweeps; her palette shifts from hushed to striking in a heartbeat.

For a first major outing, Savannah's solo exhibition *The sword doesn't drop* carries the weight and depth of an artist already in full stride. It's a body of work that invites deep, considered looking – each viewing revealing another layer of complexity.

Savannah Jarvis' exhibition *The sword doesn't drop* is on view in the gallery from 28 August – 20 September at N.Smith Gallery, Sydney.

Top:
Savannah Jarvis
Second Floor Collapse, 2025
oil on polycotton, polymer clay
153 x 122 cm

Right:
Savannah Jarvis
Horse holds mixed feelings on spurs, 2025
oil on polycotton
153 x 122 cm

SAVANNAH JARVIS:
The sword doesn´t drop.

28 Aug - 20 Sep

Scan to preview.

Thea Anamara Perkins in her studio. Portrait by Nic Walker, for Qantas Magazine.

THEA ANAMARA PERKINS.

For Sydney Contemporary, Thea Anamara Perkins returns her gaze to the Station – a place where the rhythms of land, light, and memory converge. These landscapes are not observational in the traditional sense; they are distilled impressions, drawn from lived connection and generational resonance.

Perkins works with a restrained palette, yet each painting hums with colour – the burnished ochres of late afternoon, the cool violets of shadowed gullies, the startling green that follows rain. Her brushwork moves between precise mark and softened blur, capturing both the physical expanse of Country and the intimate textures of its surfaces.

The Station is rendered as more than a location: it is a site of continuity, family, and cultural presence. In each work, Perkins layers the quiet essence of place with a painter's sensitivity to mood, creating works that feel at once timeless and immediate.

This series represents a deepening of Perkins' practice – a reiteration and return to Country through paint, and a celebration of the Station as both subject and story. Each work offers a fragment of a larger narrative, one that continues to unfold across generations.

Thea Anamara Perkins
Lhere III, 2025
acrylic on board
90 x 180 cm

Miriam Charlie at home. Portrait by Rhett Hammerton.

MIRIAM CHARLIE.

With *Getting to Borroloola*, Miriam Charlie traces the journey home – a path that is as much about memory and identity as it is about geography. Known for her intimate, hand-held Polaroids, Charlie has, for the first time, translated these images into a monumental scale, each now rendered at 100 × 80 cm. The result is transformative: what was once pocket-sized and private now commands the wall, its details unfolding in new, unexpected ways.

The series captures fragments of travel and return – the open road, the shifting sky, the signs and symbols that mark the way to Borroloola. In this enlarged format, every nuance of the Polaroid's surface is visible: the soft haze at the edges, the gentle imperfections of the emulsion, the traces of the artist's hand.

There's a quiet pull to these works, a sense that they hold stories beyond the frame – personal histories, community ties, and the layered textures of Country.

For collectors, this marks a significant moment in Charlie's practice: a rare opportunity to acquire work that expands both the scale and impact of her vision, while retaining the intimacy that defines her voice.

MIRIAM CHARLIE:
Getting to Borroloola.

25 Sept - 18 Oct

Scan to preview.

SALLY ANDERSON.

Sally Anderson in her studio. Portrait by Garry Trinh.

Earlier this year, Sally Anderson undertook a two-part residency at Tweed Regional Gallery, invited to respond to the recreated home studio of Margaret Olley. For Anderson, whose practice often draws on the private world of home, parenting, and memory, the residency became more than a dialogue with Olley's objects – it evolved into a deeply personal exploration of synchronicities, absences, and intergenerational experience. In this conversation with N.Smith, Sally reflects on the connections between her life and Olley's, the process of layering and arranging within her paintings, and the ways art history can be reclaimed and reinterpreted.

You were invited by Tweed Regional Gallery to take part in a residency and, in that time, you created a body of work responding to Margaret Olley. Could you talk about the experience of the residency?

I was invited to respond to Margaret's recreated home studio at Tweed Regional Gallery. My work is very personal, and I found strong connections between my life and hers. We were both born in Lismore, both spent formative time in Paris, and I kept discovering these synchronicities. Responding to her home and objects was one part of it, but there was also a deeper resonance with my own experiences and history.

Much of your work draws on personal life – your son, your home, motherhood. How does it feel to bring that private world into such a public context?

I thought a lot about how Margaret's private home has been preserved in a public gallery. That echoed my own practice: I work alone in the studio or at home with my son, and then that very private world goes out into the world. For me, parenting and painting can't be separate – they have to coexist. My son spends time in the studio, and my home life shapes my work just as the work shapes my home life.

You've said your time in Paris was formative, but very different from Margaret's.

Yes. I won the Brett Whiteley Travelling Art Scholarship when I was pregnant, so my time in Paris was spent painting while caring for a baby. That experience fed directly into my work, which is why images of mothers and children run through this exhibition. Margaret and I share many parallels – Lismore, Sydney, Paris – but the key difference is that I was navigating motherhood alongside painting. That's a central part of my practice.

Your works are known for their process and layers. Could you speak about that?

My paintings are built through layering – painting, erasing, repainting. Drips and edges show the history of what lies beneath. Even if you can't see those earlier marks, they remain part of the work, much like lived experiences shaping us. For this show, I was also thinking about "arrangement." Margaret was a master arranger of objects; I arrange memories, objects and experiences that hold personal weight. The layering and rearranging lead me to the final form.

Sally Anderson in conversation with N.Smith, 2025.

Do you see much of Margaret's presence in these works?

Not directly. I borrowed some of her compositions, but my response became very personal. My son was conceived during a residency at Tweed. While making this body of work, my father passed away nearby. I grew up in the region. The works became loaded with themes of childbirth, mortality and absence. With Margaret, I felt less her presence and more her absence.

Picasso references also come through strongly here.

During my time in Paris, with a newborn, I often visited the Picasso Museum. His paintings of bathers particularly stayed with me.

'I'm interested in reclaiming and reinterpreting the way male artists represented women. Rather than women as objects, I want them to be subjects.'

Those references sit alongside more personal motifs – for instance, banksias, which for me are tied to my son's birth and the placenta we buried under a banksia tree at home.

Art history has shifted. Not everyone thinks Picasso is a god anymore – people need to critique.

Exactly. Picasso objectified women, which is difficult to ignore. My approach is to take those images and reframe them – to reclaim women and mothers as subjects with agency. By borrowing and

Sally Anderson
Self as subject (after PP in Paris) with quilt window, hydrangeas and birth banksias, 2025
acrylic on polycotton
198 x 152cm

reworking those motifs, I can tell my own story and make sense of my experience, rather than repeat his.

Some of your works leave areas deliberately unpainted. Is that absence intentional?

Yes. Some objects remain as ghostlike outlines. It speaks to personal absence – my father's death – but also shifts attention away from the object itself to the surrounding space. I'm interested in stopping just before a painting feels "finished." There's something powerful in that unresolved space.

Do you plan your paintings with preparatory sketches?

Never. Everything happens on the canvas. I usually start with colour and build from there, working intuitively. I move between multiple canvases at once, letting them inform each other. The process itself is integral to the work.

And text? We see writing on the walls of your studio.

Words and titles are a big part of my process. I collect phrases and rhymes that inform the paintings. Sometimes the titles come first. I'm also interested in expanding text beyond painting – perhaps as sculptural elements or words installed directly on gallery walls.

Lastly, something I always love to point out: Margaret Olley always painted plastic flowers. You work from live flowers.

Yes – and it's a key difference. Margaret's still lifes often show the same plastic arrangements repeated over decades. I work from live, fresh flowers. Their changeability and impermanence feed into the layers and process of my painting.

Top:
Sally Anderson painting in her studio, 2025.
Portrait by Aaron Chapman

Right:
Sally Anderson
Still life with MO objects, Rosie orchid, GM orchid, after Olley for Francis, 2025
acrylic on canvas
168 x 137 cm

IN THE GALLERY.

Public Program with Neva Hosking. N.Smith Gallery, 2024.

JOAN ROSS:
Heads or tails.

8 - 31 May

Installation view – Joan Ross: *Heads or Tails*. N.Smith Gallery, Sydney. 2025.

Heads or tails.

By Joan Ross and Emma Finneran

In Heads or Tails, Joan Ross paints this world undone and asks the pertinent question, is having 'all the trappings' still revered or has our settler culture relaxed its privileged sense of entitlement? Have we finally stopped collecting the things uncollectible? Or will our colonial efforts to possess Australia just go on ad infinitum.

This superiority is still alive and well, sometimes blatant but always in our subconscious, playing its hand silently. People rarely give up positions of power easily and often don't realise just how privileged they are to function from it.

Heads or tails, flip a coin, flip positions.

Trays of collected butterflies held against stolen empty landscapes, where everything has been taken, used, chopped and collected to make more money to buy more land, to buy more handbags and luxuries, leaving little.

Birds with no heads yell as a warning, while the couples regally dressed try to revive birds and insects by hugging or stitching their heads back on, whilst wearing extinct bird's feathers in their hat's. Joan turns the tables here, giving an alternative view, letting the colonials show regret, for the greed, for thinking that it was okay to pillage without any consideration for the original occupants or nature or for our futures.

Dead butterflies scatter like regrets. Trees lie felled, their stumps echoing with silence. Birds flap blindly, stitched and scarred, their song a futile whisper: what a wonderful world. This isn't Joan Ross' world, but a reminder of the one in which we live. The cumulative effects of human activity on the natural world–land as a site of destruction both colonial and climatic – Ross' new vibrant series of paintings, works on paper, and a new animation commissioned by the National Portrait Gallery, remind us just how unhomely the homely trappings are.

Monumentalised vases chock full Colonial head flowers in vases, is there anywhere they haven't taken (over). These ghost-like flower-faces from Australia's past (and present), haunt Ross' iconically incisive explorations of Australia's colonial legacy, reminding us to remember what we can't always see.

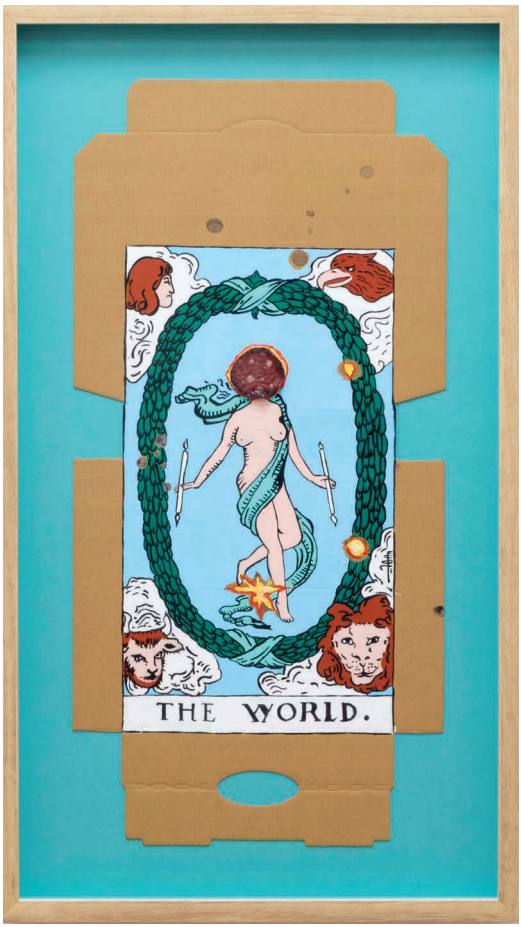
Marking a new direction with her signature use of fluorescent yellow – in *Heads and Tails* we see hi vis re-envisioned as a way to absorb what used to signify 'safety' and 'see-ability' in the outside world, now used as a device to disappear into our psyche as a natural occurrence in our inside worlds; pitting human and nonhuman connections alongside each other as another reminder that colony is everywhere, even our homes.

Joan Ross
We were everywhere, 2025
acrylic on canvas
100 x 80 cm

Joan Ross speaking with visitors. N.Smith Gallery, May 2025.

CLAIRE HEALY + SEAN CORDEIRO: *Cheese Grease Geomancy.*

3 - 26 July



Cheese Grease Geomancy playfully pulls the divine from our world of conveniences, recreating tarot cards from the Rider Waite Smith Tarot deck with pizza boxes. Constructing the illusion of spontaneity, the duo use Japanese sampuru (fake plastic food) and paint to create oil stains that elevate the mundane into patterns of guidance. Like drawing the line between constellations – Claire & Sean inject meaning into our daily rituals, reading futures from cards made from our everyday.

Installation view – Claire Healy & Sean Cordeiro: *Cheese Grease Geomancy*.
N.Smith Gallery, Sydney. 2025.

Cheese Grease Geomancy.

By Claire Healy and Sean Cordeiro

The tools of divination have always been sourced from readily at hand items, for instance: Tasseomancy is the reading of tea leaves or coffee grounds; Haruspicy involves utilisation of animal viscera to predict the future; Ornithomancy consists of seeing omens within the flight patterns and calls of birds. These tools are a reflection of quotidian life. It is interesting that objects of the everyday can be supernatural. In our exhibition *Cheese Grease Geomancy* the mystical can be used to describe ordinary life.

Tea, gristle, birds: these objects are the stuff of pre-internet life, if a new language of divination were to sprout up in our age, what would it be derived from? Our contemporary lives revolve around convenience. Foods that can be consumed without the need for cutlery use skills are double-plus-good. Burgers, hotdogs, pizzas and french fries are emblematic of our culture that doesn't have the time for utensils nor excessive mastication. Our proposition that dirty pizza boxes may be used as a tool for divination is a reflection of our present state of being.

Tomato, cheese, oil, olives, etc pasted upon cardboard can be employed like the lines in the palm of your hand: predicting the events of the future. With pizza divination, you don't even have to get off the couch to get your fortune told.

The idea that pizza can be used as a tool for peeking into the future is not confined to the walls of this gallery. Only this month the Pentagon Pizza Report tweeted via Xitter- a large uptick in pizza orders within the vicinity of the Pentagon just prior to the IDF's bombing of Iran. This is not an isolated incident. Similar spikes at Domino's and Papa John's Pizzerias occurred just prior to Iraq's invasion in Kuwait (1990) as well as the USA's interventions in Grenada(1983) and Panama(1989). Known by the portmanteau Pizzint (Pizza Intelligence) during the Cold War, Soviet intelligence agencies

saw abnormal sales fluctuations at Pentagon adjacent pizza purveyors as an early warning signal pertaining to American military actions.

Cheese Grease Geomancy is not a critical evaluation of occult divination practices. Who are we make judgement upon the efficacy of any particular mode of future reading? Just look at the School of Economics. Some folk say there are about 150,000 economists living in the world today[1]. And yet only 12 economists sounded the alarm prior the 2008 GFC[2]) For any of those who are interested, that's 0.008% of economists predicted the greatest financial disaster of our times. We are more interested in the idea of Confirmation Bias. It is a guilty pleasure we all indulge in. It doesn't matter what part of the political spectrum you subscribe to. Nobody likes to be called out for having wrong-headed ideas, so we naturally seek out data that confirms our own mode of thinking.

In our algorithm-led age, the pool of information we use to support our world view gets more and more narrow. We end up creating our own ridges and lines upon the palm which we read our future. *Cheese Grease Geomancy* uses food stains like stars in a constellation. Each pattern created by the remnant food informs an image that relates to a card from the Rider Waite Smith Tarot deck. A tarot reading generated not via the shuffling of a deck but through sloppy consumption of a pizza pie. These greasy constellations can be used to predict our future! A future that we are sure will be easy to swallow.

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1 Say 500 decent PhD programs in this world. Say each produces 15 grads a year (this is WAY over). Say, 10% of economists die a year, then the upper bound of economists in this word is 15*500/(1-0.9)=75000. If 5% of economist's die it's 150,000.

2 Dirk J Bezemer: "No One Saw This Coming" Understanding Financial Crisis Through Accounting Models

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Top:
Claire Healy & Sean Cordeiro
The World / Pizza al Salame, 2025
acrylic on cardboard, sampuru
78.5 x 45 cm (framed)

Bottom:
Claire Healy & Sean Cordeiro
The Empress / Pizza ai Funghi e Cabanossi, 2025
acrylic on cardboard, sampuru
65.5 x 32 cm

JUSTICE.
THE LOVERS.

Installation view – Claire Healy & Sean Cordeiro: *Cheese Grease Geomancy*.
N.Smith Gallery, Sydney. 2025.

SALLY SCALES:
Atunmananyi munu Kanyini – Holding and Protecting Country.

3 - 26 July

In *Atunmananyi munu Kanyini – Holding and Protecting Country*, Sally Scales honours the enduring role of women as cultural custodians, recognising their vital place in safeguarding and sustaining the stories, knowledge, and responsibilities that keep Country alive. This powerful solo exhibition brings together vibrant paintings and sculptural pitis (coolamons) – each a vessel of meaning – crafted from discarded road signs. In combining ancestral forms with new, unexpected materials, Scales grounds her practice in both innovation and deep cultural tradition.

Sally's paintings, alive with intricate mark-making and vibrant fields of colour, map the pathways of story and relationship across each surface. Every gesture reflects connection – to Country, to family, to language, to the women who have shaped her. A highlight of the exhibition is the presence of intergenerational voices within the work. *SS2025-31* was made in collaboration with her adopted son, Walter, and Sally's mother, senior artist and respected cultural leader Josephine Mick. This work is the physical embodiment of a living expression of cultural

Installation view – *Atunmananyi munu Kanyini – Holding and Protecting Country*. N.Smith Gallery, Sydney, 2025.

continuity – visual conversations across generations that embody the principles of kanyini: caring for, protecting, and holding. Together, they affirm the importance of passing on knowledge through shared creative practice.

Sally's decision to work with discarded road signs is both a bold artistic shift and a political act. These signs – once symbols of imposed systems and colonial regulation – are cut, shaped, and painted into pitis, transforming them into carriers of Anangu knowledge and ceremony. In their new form, they speak to resilience and reclamation, asserting the sovereignty of Anangu ways of being. The coolamon, traditionally used for gathering food, carrying water, or cradling children, becomes here a potent metaphor for the safeguarding of culture.

Atunmananyi munu Kanyini is at once a celebration and a call to action. It invites audiences to witness the strength of cultural continuity, to listen closely to the women who carry Country forward, and to see how tradition adapts without losing its core. Through both brushstroke and reclaimed metal, Sally offers art as an act of cultural care.

Top:
Sally Scales
SS2025-31, 2025
acrylic on linen
150 x 197 cm

Left:
Sally Scales
Digging, 2025
acrylic paint on road sign
89.5 x 31.5 cm

JOSHUA CHARADIA:

Seconds turn to minutes turn to seconds.

31 July - 23 August

Seconds turn to minutes turn to seconds.

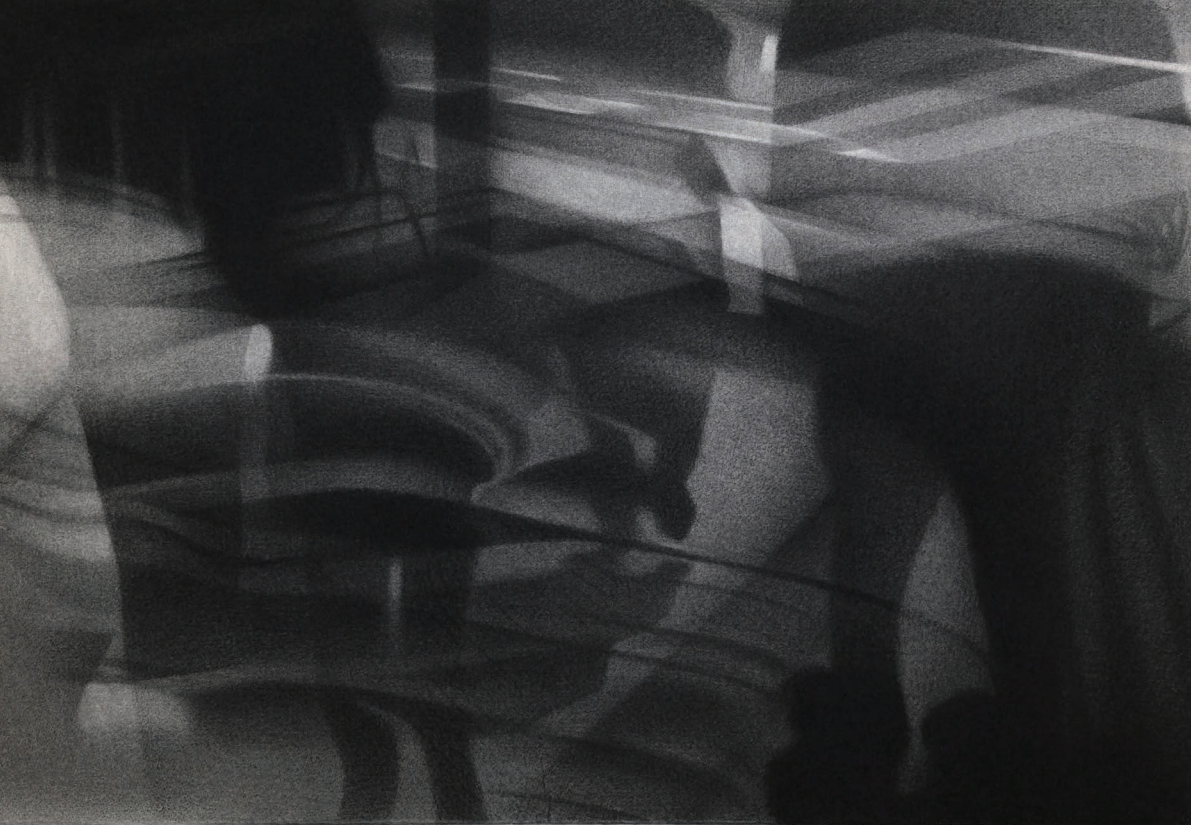
By Joshua Charadia and Ianni Huang

Seconds turn to minutes turn to seconds is a reflection on the transportive power of memory, a time capsule of fleeting fragments from Joshua Charadia's transformative residency in Berlin. The artist presents an abstracted vision of the city and its inhabitants, the charged inertia of the human and accidental. As we encounter Charadia's dizzying display of abstracted images, referencing photo memories of the artist's experience abroad, our gaze searches for a sense of familiarity.

Exploring these painted moments of stillness – the mind begins to drift. Landing on something familiar, a wash of colour, a gesture, a flash of light – you are plunged deep into

Left:
Joshua Charadia
After dark, I lingered, a silhouette, 2025
oil on board
60 x 80 cm

Top:
Installation view – Joshua Charadia: *Seconds turn to minutes turn to seconds*.
N.Smith Gallery, Sydney.



the fullness of a moment long past, a memory that reveals itself from its hiding place in your subconscious. Time stops as this memory triggers another, then another, and another, forming a dense interlocking web of threads around you. Reaching its centre, a flicker of clarity, it collapses and explodes in violent protest of its discovery. And then, stillness. The present resumes, as if awaiting your return, and the threads of memory slowly settle once again into the depths.

Woven throughout the refractions of streetlights and the overlapping forms of the urban landscape, figures emerge. At once spectral and corporeal, they melt into their environment. Charadia's artworks reveal only hazy and incomplete figures, offering an open-ended provocation that contains infinite narratives that speak to our own. Like theatre acted upon a stage, the city casts characters from the bustle of a busy train platform and the shuffle of cobblestone streets or shines its streetlamp spotlight on solitary figures in quiet corners.

Charadia's work draws parallels with the quiet drama of Wim Wender's iconic Berlin-based film Wings of Desire (1989). Listening to their unspoken thoughts, the protagonist, an angel (or ghost) closely observes the city's population, not as a sinister presence, but as a yearning figure trying to connect and understand. Like Wender's flaneur, Charadia observes the city in all its chaos and intimacy from the vantage point of the street. Visually disorientating, this series mimics the blurred architectural boundaries which overlap into the narratives of the

people who inhabit them. From the view of the palimpsest streets he depicts a city in transit - construction sites, speeding trains, the bustle of pedestrians.

Expanding on his signature motion blur technique, Charadia delves further into abstraction through his exhibition Seconds turn to minutes turn to seconds. Cinematically his subjects are captured by the unsteady slip of a hand-held camera, propelling innocuous, everyday moments into the realm of the sublime. The figures' anonymity, their stories we can only fabricate from brief encounters - involuntarily reach into our memories and become a part of our own. Relinquishing control, the city leaves us not without clarity, but with the infinite possibilities the individual represents.

Left:
Joshua Charadia
Symphony, among dissolving shadows, 2025
willow charcoal on Hahnemühle paper
61 x 81.5 cm

Right:
Installation view – Joshua Charadia: *Seconds turn to minutes turn to seconds*. N.Smith Gallery, Sydney.

Installation view – Joshua Charadia: *Seconds turn to minutes turn to seconds*.
N.Smith Gallery, Sydney.

KINDLING:

A group exhibition.

25 Sept - 18 Oct

Scan to preview.

TOM BLAKE **index of a stream.** October 2025

nsmithgallery.com N.Smith **Gallery**

Installation view – Louise Zhang: *Celestial Tapestry.*
Fairfield City Museum & Gallery. Photography by Steven Ballas.

IN THE MUSEUM.

The neighbour at the GATE

New art at the National Art School

11 July – 18 October
NAS Gallery
156 Forbes St, Darlinghurst
11am–5pm (Mon-Sat)
Free admission

nas.edu.au

This is proudly supported by the NSW Government through the Blockbusters Funding initiative.
James Tylor, *Pardu (Tirritpa)* (detail), 2024, Becquerel daguerreotype, image courtesy and © the artist

NATIONAL ART SCHOOL

NSW GOVERNMENT

Ode

Margaret Olley and Sally Anderson

Margaret Olley Art Centre | 12 September 2025 – 8 March 2026

Sally Anderson (b.1990)
Study of MO's still life in green 1947 with a banksia for dad, GM orchid and PP Bathers postcard (detail) 2025
acrylic on polycotton, 137 x 153 cm
Image courtesy the artist, © The artist

THE NANCY FAIRFAX ARTIST IN RESIDENCE STUDIO

A Tweed Regional Gallery initiative.

The Nancy Fairfax Artist in Residence studio is supported by benefactor Mr Tim Fairfax AC via the Tweed Regional Gallery Foundation Ltd.

TWEED REGIONAL GALLERY
& MARGARET OLLEY ART CENTRE

The Tweed Regional Gallery & Margaret Olley Art Centre is a Tweed Shire Council Community Facility

Open Wednesday – Sunday, 10 am – 4 pm
2 Mistral Road, South Murwillumbah, NSW
P: 02 6670 2790
W: gallery.tweed.nsw.gov.au

NSW GOVERNMENT

Tweed Regional Gallery & Margaret Olley Art Centre is supported by the NSW Government through Create NSW.

LOUISE ZHANG

CELESTIAL TAPESTRY

12 JUL – 15 NOV 2025

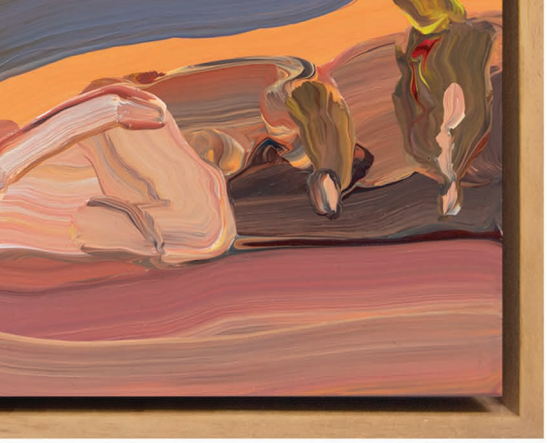
Louise Zhang's solo exhibition *Celestial Tapestry* centres the rich connection between physical and spiritual healing, drawing on botanical symbols and mythology.

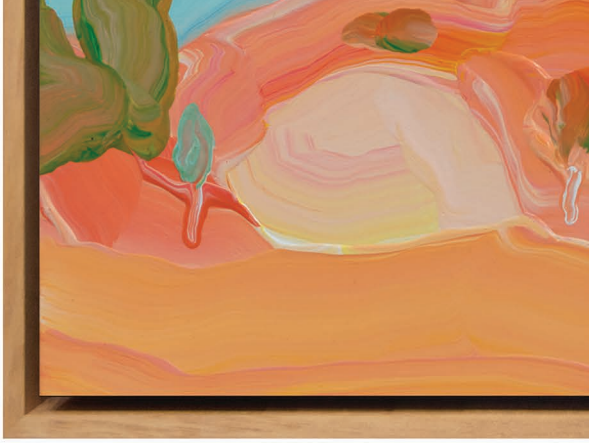
Taking inspiration from market gardens and communal courtyards – offering both sustenance and belonging – this new body of work interweaves traditional and contemporary practices to establish a dialogue on 'third culture' identity shaped by resilience, memory, labour and care.

Installation view – Louise Zhang: *Celestial Tapestry*.
Fairfeild City Museum & Gallery. Photography by Jessica Maurer.

Louise Zhang
Sun and unfolding green: between clouds and mountains, 2025
acrylic and oil on canvas, stained pine frame
120 x 758 cm

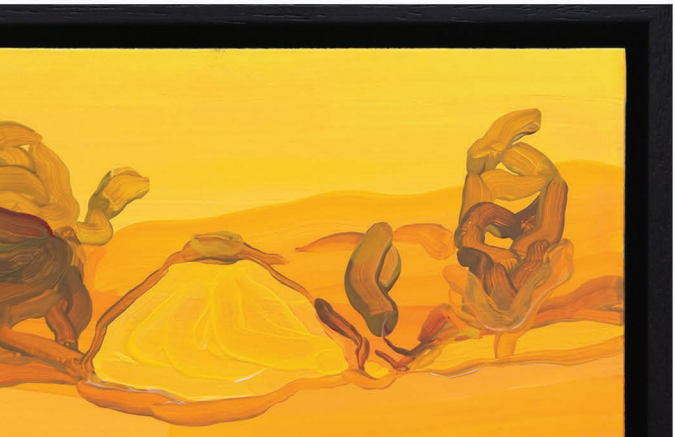
Scan to find out more.





THEA ANAMARA PERKINS:

memory mirage.



Australian Embassy, Berlin.

12 July - 15 December

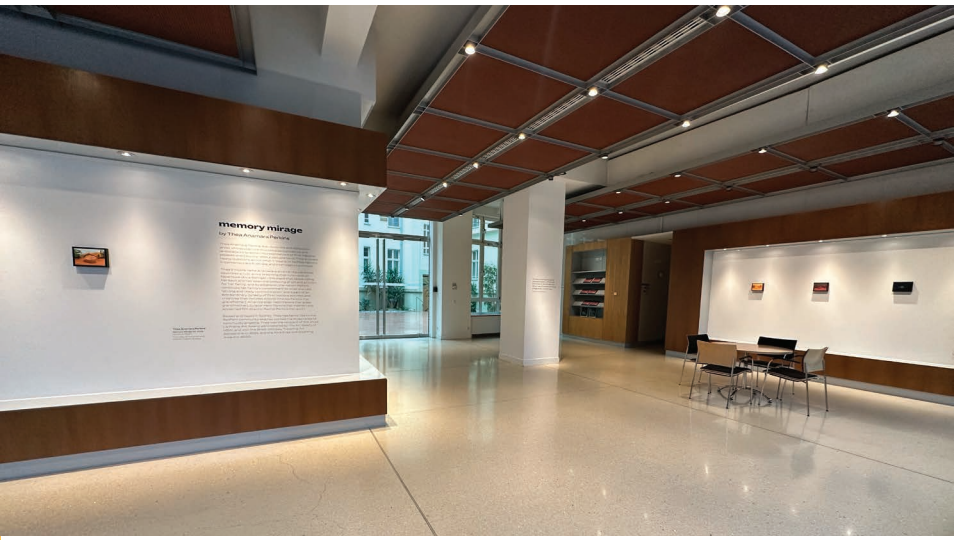
memory mirage presents a deeply personal yet universally resonant exploration of memory's fluidity. In this body of work, Thea continues her *memory mirage* series to draw entirely on memory to create layered compositions that are analogous to the way memory blurs the boundaries between past and present, real and imagined.

Commissioned by the Australian Embassy in Berlin, the series reflects Thea's interest in the ways memories are constructed, distorted, and ultimately reinterpreted over time – yet retain something essential. Through shifting colour palettes, delicate painterly gestures, and a rhythm of recurring motifs, each work evokes the sensation of revisiting a beloved place – familiar yet intangible.

Exhibited for the first time in Berlin, *memory mirage* marks a significant development in Thea's practice. These works expand her visual language with a heightened focus on atmosphere and spatial depth, inviting viewers to enter a landscape where memory lingers like a mirage on the horizon – always close, yet shifting in a glittering haze.

Left:
Thea Anamara Perkins
Memory mirage (series), 2022 - 2025
acrylic on board
15.5 x 20.5 cm (framed)

Bottom:
Installation view – Thea Anamara Perkins: *memory mirage*. Australian Embassy, Berlin.



VIPOO SRIVILASA:
re/JOY

22 November ´24 - 7 February ´27

Vipoo Srivilasa´s solo exhibition re/JOY represents his most significant body of work to date, and the largest he has ever attempted.

For this collaborative community project Vipoo has taken seven precious, yet broken, ceramic objects donated by strangers, each with their own story of migration to different parts of Australia. Around these pieces he has built seven towering, large-scale works, plus a smaller one in honour of his own story.

Presented as part of Australian Design Centre's 60th anniversary year, *re/JOY* aims to engage with overseas-born Australians, but anyone will recognise the connections we form with objects that hold special memories and can evoke strong emotions.

Curated by Lisa Cahill, ADC's CEO and Artistic Director, and designed by Stephen Goddard, *re/JOY* captures the diversity of migration stories and how people build their different lives in Australia. It also looks at the complex feelings and challenges that come with relocating countries and finding a new place to belong, the pain of leaving family and friends, the difficulties of applying to stay.

Above all, *re/JOY* is a joyful, playful and hopeful project – a rich tapestry of humanity.

Left:
Vipoo Srivilasa
Tree of New Life
Inspired by Emiliano's Story, 2024
ceramic & mixed media
178 x 60 x 34 cm

Top:
Installation view – Vipoo Srivilasa: *re/JOY*. Australian Design Centre.

TOURING

Geelong Gallery, VIC
6 September - 2 November 2025

Tweed Art Gallery, NSW
14 November - 8 February 2026

Shoalhaven Regional Art Gallery, NSW
21 February - 2 May 2026

Casula Powerhouse Arts Centre, NSW
17 July - August 2026

Rockhampton Museum of Art, QLD
19 September - 15 November 2026

Cairns Art Gallery, QLD
28 November - 7 February 2027

Installation view – Vipoo Srivilasa: *re/JOY*. Tasmanian Museum and Art Gallery. 2025.
Photography by Tasmanian Museumt and Art Gallery.

Bangarra Dance Theatre & Darrell Sibosado: *Illume*.

Mirning Choreographer Frances Rings and Goolarrgon Bard Visual Artist Darrell Sibosado's collaboration explores the awe of light, a bridge between the physical and spiritual worlds. It charts the impacts of light pollution in a climate emergency. *Illume* asks the urgent question: is the deep wisdom passed down from elders enough to illuminate a path forward from the shadows of a dark future?

From the extraordinary Bangarra Dance Theatre comes an iridescent new theatrical experience, drawing together music, visual arts and dance to explore the ways light has captivated and sustained Indigenous cultural existence for millennia.

Today, artificial light pollution disrupts ecosystems and obscures the dark night sky, devastating First Nations people's connections to sky Country and limiting their ability to share celestial knowledge and skylore. First Nations people stand on the precipice of the world under threat.

Bangarra: *Illume*. Sydney Opera House, 2025. Photography by Daniel Boud.

TOURING

Sydney Opera House, NSW
4 –14 June, 2025

Heath Ledger Theatre, WA
10 – 13 July, 2025

Albany Entertainment Centre, WA
18 July, 2025

Canberra Theatre Centre, ACT
25 – 26 July, 2025

Queensland Performing Arts Centre, QLD
1 – 9 Aug, 2025

Darwin Entertainment Centre, NT
15 – 16 Aug, 2025

Art Centre Melbourne, VIC
4 – 13 Sep, 2025

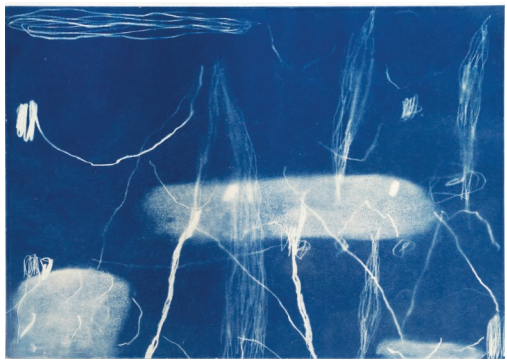
Matt Brohmead in his studio. Photography by Saskia Wilson.

INTRODUCING:
Matt Bromhead.

´It´s an absolute pleasure to welcome Matt Bromhead to N.Smith Gallery. His work carries a quiet sophistication and a spirit of experimentation that makes his practice a natural fit for our program.´ – N.

We're delighted to welcome Matt Bromhead, a multidisciplinary artist working between drawing, painting, and sculpture, to the gallery stable.

His practice is centred on a playful self-referential chronology of his process, each artwork going through a long period of change before completion. Transparent papers are stacked, arranged, and taken away until an image appears that feels like it's on its way to becoming something else. The layers of texture, abstraction, and gesture build up over time, with every decision leaving a trace. What's left is a delicate balance. Parts might disappear, others come together just right, and through it all, the history of the work quietly shows through. It's the act of making that becomes the subject.

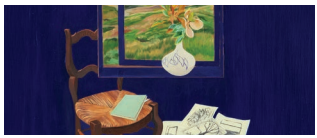


Matt Bromhead
Night and Day, 2025
acrylic, ink, paper, pencil on board
35 x 45 cm

Matt Bromhead
A Homeopathy, 2025
cyanotype drawing on cotton paper
36 x 51 cm

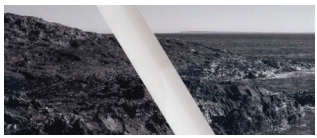
NSG EXHIBITION GUIDE.

N S W



Natasha Walsh:
The Window.
N.Smith Gallery
28 Aug - 20 Sept

Vipoo Srivilasa:
re/JOY
Tweed Art Gallery
14 Nov - 8 Feb 2026



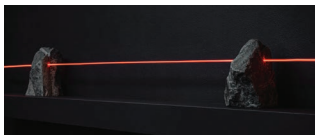
MAC Yapang Art Prize:
James Tylor
Museum of Art and Culture
18 Oct - 7 Dec

Savannah Jarvis:
The sword doesn't drop.
N.Smith Gallery
28 Aug - 20 Sept

Sydney Contemporary:
N.Smith Gallery.
Carriageworks
11-14 Sept

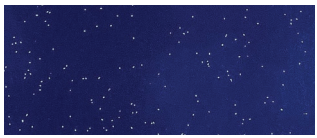
Joan Ross:
Let's Party like it's 1815
Museum of Sydney
12 April - 2 Nov

Miriam Charlie:
Getting to Borroloola.
N.Smith Gallery
25 Sept - 18 Oct



Kindling:
A Group Exhibition.
N.Smith Gallery
25 Sep - 18 Oct

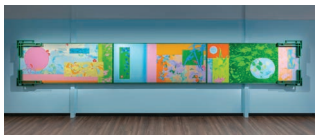
High Colour:
Dylan Mooney
Art Gallery of NSW
31 May - 11 Jan 2026



Tom Blake:
index of a stream.
N.Smith Gallery
17 Oct - 15 Nov

The Neighbour at the Gate:
James Tylor.
National Art School
11 Jul - 18 Oct

Kerameikos:
Vipoo Srivilasa
Chau Chak Wing Museum
24 Aug 2024 - 2 Feb 2026



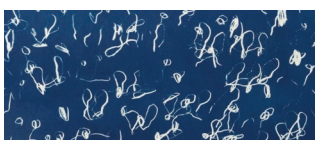
Louise Zhang:
Celestial Tapestry
Fairfield City Museum & Gallery
12 July - 15 Nov

Gosford Art Prize:
Sally Anderson, Louise Zhang
Gosford Regional Gallery
6 Sept - 9 Nov

Ode: Margaret Olley & Sally Anderson
Tweed Regional Gallery
12 Sept - 8 Mar 2026

Kyra Mancktelow
Art Gallery of NSW
8 Nov - Nov 26

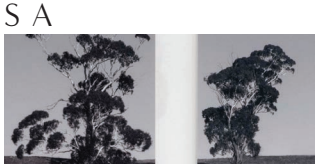
Vipoo Srivilasa
Maitland Regional Art Gallery
25 Oct - 1 Feb 2026



*Folio:*A group exhibition of contemporary drawing & print.
N.Smith Gallery
20 Nov - 13 Dec

Archibald, Wynne, & Sulman Prizes
Gosford Regional Gallery
22 Nov - 11 Jan 2026

SA

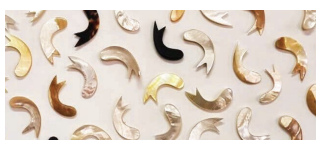


Tatiara *Art Prize*:
James Tylor
Walkway Gallery
26 Sep – 8 Nov

VIC

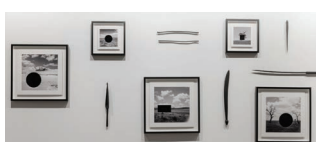
Vipoo Srivilasa:
re/JOY
Geelong Gallery
6 Sept - 2 Nov

Bowness Photography Prize:
James Tylor
Museum of Australian Photography
13 Sept – 9 Nov



Awakening Histories:
Darrell Sibosado
MUMA
4 Oct - 6 Dec

WA



James Tylor:
Turrangka…in the shadows
John Curtin Gallery, WA
3 July - 14 Sept

TORONTO

Art Toronto Canada:
N.Smith Gallery.
Metro Toronto Convention Centre
23 - 26 Oct

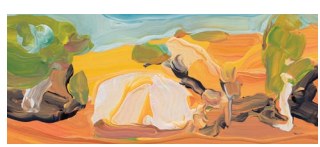
QLD

Snap Blak:
James Tylor, Miriam Charlie
QAGOMA
30 Aug - 13 Sep

N.Smith Gallery Pop-up:
A Group Exhibition
Fortitude Valley
October

ngaliya ngajagu wagari (ours to carry):
Kyra Mancktelow
QUAMPI Arts & Culture Centre
13 Sept - Feb '26

BERLIN



Thea Anamara Perkins:
memory mirage.
Australian Embassy, Berlin
12 July - 15 Dec

LONDON

Permanent collection:
James Tylor
National Portrait Gallery

Detail:
Sally Anderson
Study of MO's still life in green 1947 with a banksia for dad, GM orchid and PP Bathers postcard, 2025
acrylic on polycotton
153 x 137 cm

N.Smith **Gallery**